PENCILING

Dedication

"Rules of the Game"

This course contains five lessons. Each lesson consists of six pages. The sixth page is the homework assignment page. Special 11" x 17" two-ply illustration boards have been supplied to you as part of your art material kit. Homework assignments must be done on these boards *only*. Homework done on any other paper or board will *not* be critiqued. Upon completion, mail homework to us in the envelope provided.

Allow at least two weeks for the critique reply.

Homework must be received in sequence. That is, *lesson one* must be critiqued and returned before *lesson two* may be processed. This procedure will be followed for this entire course, lessons one through *five*.

The projected time frame for the completion of each individual lesson, including your homework assignment and the critique from your instructor is approximately one month. Therefore, the time for completion of the entire course is approximately five to six months. Variations may occur due to differing mail delivery schedules.

Cartooning Art Materials

Art materials are included in your course kit. These materials are of *professional quality*. If abused they can be damaged. Follow the instructions in this course book and on your video for the proper usage and applications of your art materials. A lap board or a tilted art table is required to do your work properly.

Course

The course you have selected contains instruction and information tried, tested and utilized by professional cartoonists. A list of additional courses and their descriptions appears on the last page of this book.

Practice and Homework Schedule

Practice drawing and sketching as often as possible. Drawing an hour every day is much more beneficial than spending several hours only one day a week. Drawing a little every day works. Your improvement in drawing is directly related to the time you spend at drawing. Carry a sketchbook with you so you can take advantage of any spare time you may have. Don't draw to impress others. Do it for yourself. Build your confidence by drawing more and more. Your efforts will be rewarded by the improvement you will see in your work.

How to Use This Course and Video

Sit in a correct drawing position in order to view your work properly and be comfortable while you draw.

Adjust your table to a slant that allows your drawing to be seen at a 90 degree angle, to avoid distortion.

Place your art kit in a secure place, but within easy reach.

Do not experiment with materials in the kit. (You will receive instructions in the use of each item as required by the course.)

Do all sketching and preliminary drawings on the paper separating the pages in your course book. Use both sides. If more paper is needed, use unlined bond paper or inexpensive stationery.

Set up your VCR at your workplace, if possible. The video is designed for me to accompany and "coach" you through the course.

When you are satisfied with your sketches for your first homework assignment, copy your selected drawing onto *one* of the five special 11" x 17" homework illustration boards in your kit. Use *only one board* for each of the five lessons. Save your sketches for future reference, and to check your progress.

Mail your finished homework to us according to instructions. You will receive in return, advice, criticism, and corrections from a qualified instructor, on tracing paper placed over your original homework. Take time to review our comments, make corrections of your own, and then proceed with the next lesson. Follow this procedure with all five lessons, and the course will be complete. Or is it just the beginning? You can continue to use the course book and the video as permanent references over and over again. Have fun, and... **best of luck!**

Joe Kubert

PENCILING

My purpose in offering this course is to nurture, enlighten and encourage. Do you like to draw and want to know more of what it takes to be a *cartoonist? A comic book artist? A graphic story-teller?* This course book is my attempt to give answers through a combination of learning and enjoyment.

For all of us who take pencil in hand, drawing is an almost tactile gratification. For those of us who have chosen to become cartoonists, communicating by pictures is our ultimate reward.

This course contains my own experiences in the field of comic books as a cartoonist, writer, letterer, colorist, editor and publisher. I have been a professional in this field for over sixty years. I'm still here. I'm still working. And I'm still learning.

I believe that if you apply yourself to the information contained in this course, you can improve your drawing ability and gain some of the greatest pleasures in your life. This is the way. The rest is up to *you.*

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Joe Kubert

HI. YOU'LL BE SEEING A LOT OF ME THROUGHOUT THIS COURSE BOOK. I'M HERE TO HELP... AND I'LL BE WITH YOU EVERY STEP OF THE WAY.

REMEMBER HOW GOOD YOU FELT WHEN YOU DID YOUR FIRST CARTOON DRAWING? FOLLOW MY INSTRUCTIONS... AND PRACTICE... AND YOU'LL ENJOY DRAWING MORE'N YOU EVER DID BEFORE. SO... LET'S GET STARTED...

INK

The act of putting pencil to paper is the first stage of drawing cartoon art. So what's so difficult about drawing with a pencil, you may ask? Like many seemingly simple procedures, there is a great deal more involved than meets the eye. In cartooning, penciling is a unique speciality. The materials are varied and the pencil drawings may differ depending on *who* does the *inking* (the penciler or another artist who finishes the inking).

The information contained in this course and the accompanying video will enable you to create pencil cartoon art in preparation for inking and publication. In any style, from detailed illustration to animated "big foot" humor. You'll learn about the tools and how to use them properly. It's all here. I'll work with you, but, the *results* are up to *you*.
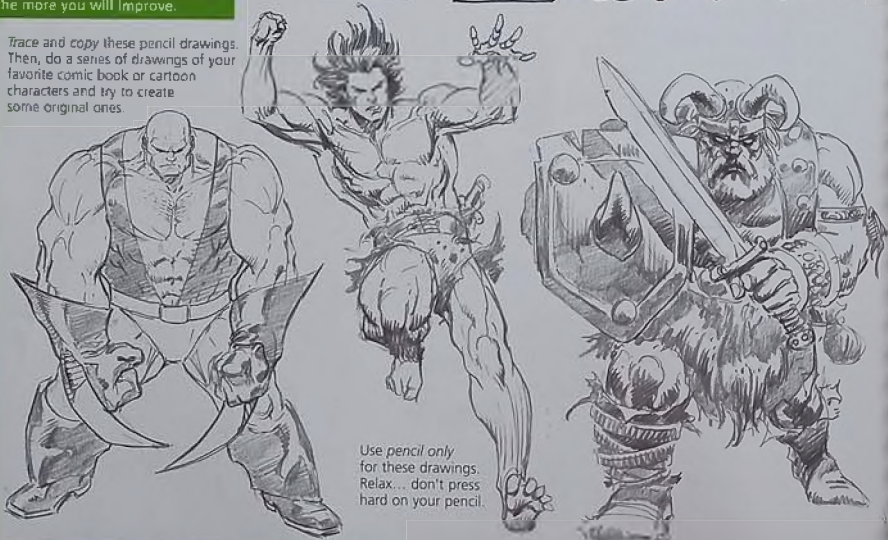
The successful cartoonist is the *thinking* cartoonist. Remember: your drawings *don't* start in your pencil. They start in your *head*. *Think* before you draw. Get an image of your drawing in your mind before you put pencil to paper. Otherwise you're just doodling.

PRACTICE PAPER

10" X 15" IMAGE AREA

ASSIGNMENT BOARD

MAGIC RUB

KNEADED ERASER
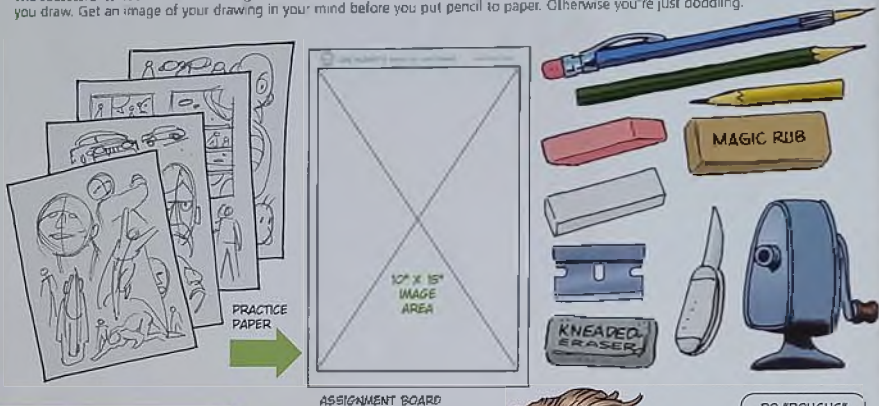
Begin your practice by doing simple "rough" sketch drawings or "thumbnails" on 8 1/2" x 11" unlined paper.
Draw your favorite characters. Don't be afraid to *copy*. That's the way we *all* start to learn; from other artists we admire.
Use a soft lead and sketch loosely. At this stage, your sketches need not be complete. Date and save your practice pages. In this way, you'll be able to "track" your improvement.
And use the blank insert pages in your course book for sketching and practice. The more you draw, the more you will improve.

DO "ROUGHS" ...LOTS OF 'EM... AND *DON'T* BE AFRAID TO MAKE *MISTAKES.*

THAT'S WHY THEY MADE *ERASERS.*

Trace and *copy* these pencil drawings. Then, do a series of drawings of your favorite comic book or cartoon characters and try to create some original ones.

Use *pencil* only for these drawings. Relax... don't press hard on your pencil.

The five homework boards included with this course are of professional quality. They are two-ply smooth finish 11" x 17" and pre-lined to a 10" x 15" art area. This is the standard size of original art for comic book reproduction and publishing.

These boards also come in a variety of surface finishes: *plate* (very slick), *smooth* (less slick), *kid* (slightly rough). The surfaces are excellent for pencil, pen, brush and ink.

PLATE

SMOOTH

KID

CHECK MY SPECIAL JOE KUBERT ART STORE CATALOG FOR OTHER VARIETIES OF ART PAPER...

...AS WELL AS A WIDE CHOICE OF CARTOONING ART MATERIALS.

Preliminary sketches (roughs and thumbnails) should be done on inexpensive 8 1/2" x 11" *unlined* copy or stationery paper. The paper inserted between the pages of your course book is also for the purpose of *practice* and *corrections*, before you work on the homework assignment board. Keep your practice papers intact and date them, so you can refer to them in the future.

I use several *different* wood pencils, mechanical pencils and leads in my work. 3-H lead is good for initial layouts and roughs, as long as you *don't press down* too hard.

3-H is a medium hard lead that will not smear and can be erased easily with your *Magic Rub* eraser. If you press hard, you will indent the paper's surface. 2-H lead is softer, used in rendering details.

Some cartoonists use a *kneaded* eraser to erase the softer lead, and an *H-B* lead to rule panel borders and detailing drawings to finish.

Mechanical lead pencils come in a variety of *thicknesses* and *softnesses*. I use a thicker lead for shading and textures. Try them and discover which works best for you.
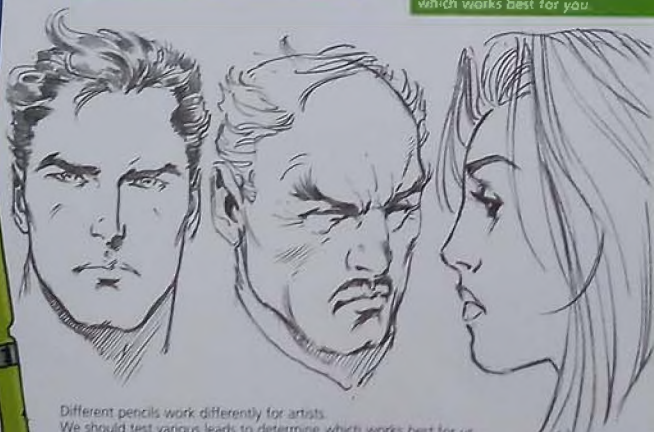
Different pencils work differently for artists. We should test various leads to determine which works best for us. Copy these heads. Draw first with a light outline. Then, finish rendering with different leads. This is a good exercise to determine which pencil works best for you. Or place a piece of tracing paper over these heads and fully render them in the pencil of your choice.

A popular type of eraser used by professionals is the *Magic Rub*, which is included in your *art material kit*. Many other kinds of erasers are available, but, be careful in your selection. There's nothing worse than trying to erase an error only to discover that your *eraser* has made your error *worse*. By smearing the pencil or damaging the paper's surface abrasively. Before using a new eraser extensively, test it out. Like any other art material, it's difficult to tell how well it will work by *look* or *feel*.

MAGIC RUB

GOOD FOR MOST LEADS (HARD AND SOFT) ON MOST PAPER SURFACES.

SOME PINK ERASERS MAY LEAVE A RED **MARK** AFTER ERASURES.

OFTEN A PROBLEM.

GOOD FOR LARGE AREAS. BE CAREFUL OF SOFT LEADS.

KNEADED

MAY DAMAGE PAPER'S SURFACE.

Different paper surfaces will cause erasers to react differently. Test your pencil and eraser on the insert practice paper to your right. When testing, use a small *corner* of the paper. Remember; pressing too hard with any lead will cause indentations in the paper's surface.

FOR MOST PENCILS ON MOST PAPER SURFACES.

POLYMER

ART GUM

WILL LEAVE A LARGE RESIDUE OF ERASURE PARTICLES.

Plate 2-ply

When drawing on *plate (or smooth)* surface paper or boards, the effect of erasing soft pencil sketching may result in smears.
You may use a *kneaded eraser* to remove most of the soft graphite, then, complete the clean-up with your *Magic Rub*.


Vellum 2-ply

Vellum, or *smooth*, paper surface permits the use of a medium soft lead (2H or HB) that may be erased easily with your Magic Rub.
The ease of erasure depends, again, on the degree of pressure and the amount of graphite dispensed.
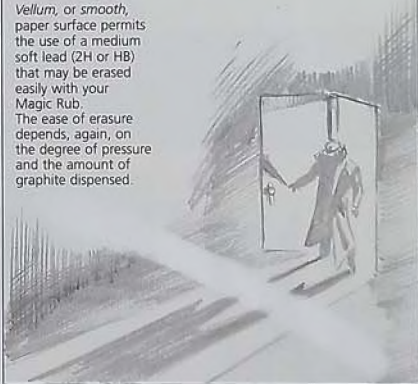
Kid 2-ply

Kid finish surface will cause soft lead to smear when your *hand* comes in contact with your drawing. Some cartoonists will wear white cotton gloves with cut off fingers to avoid the problem. Less smearing occurs when a harder lead (3H)is used. Most erasers work well on this surface, especially your *Magic Rub*.
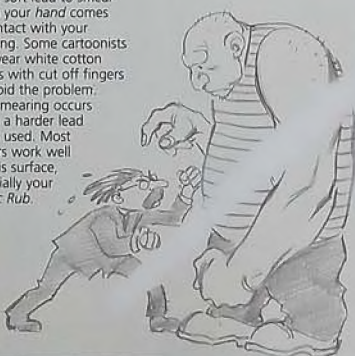
HERE'S A TIP; BEFORE ERASING *ANY* ERRORS, MAKE YOUR ART CORRECTION ON *TRACING PAPER* FIRST.

IN THIS WAY, YOU CAN RETAIN YOUR *ORIGINAL* DRAWING WITH YOUR CORRECTIONS ADDED INSTEAD OF REDRAWING THE ENTIRE ILLUSTRATION.

I've mentioned pencils, leads, **erasers and sharpeners** earlier, but allow me to go into further descriptive information on leads and sharpeners before you start your homework assignment.
You are probably discovering that materials like pencils and paper are not as simple as first considered. They are special when applied to cartooning. Even the act of sharpening a pencil takes on a new dimension.
Careful attention to the following can be helpful in the pursuit of cartooning and doing cartoon art.

Several implements are available to "point" graphite lead for mechanical pencils. There are numerous kinds of mechanical and automatic holders for lead. Because of the variety of leads' thicknesses and softnesses, it's a good idea to have two or more holders. They will make it unnecessary to change leads every time a *different* lead is needed.

You'll find that sharpening a point too finely will result in many broken points and gouged paper.
A sharp pencil point may be blunted slightly by lightly stroking it on a paper's surface a few times.

Safety razors and knives have been used to sharpen pencils since the first wood-clad leads were invented.
However, these *can* be dangerous tools for the young or physically inept... so... be careful.
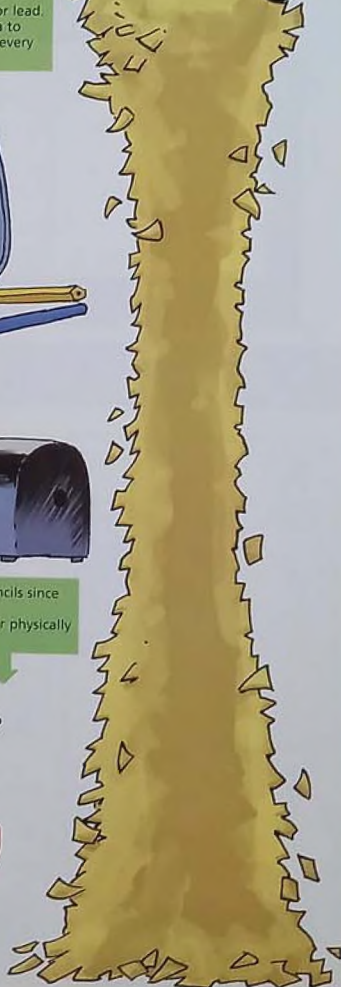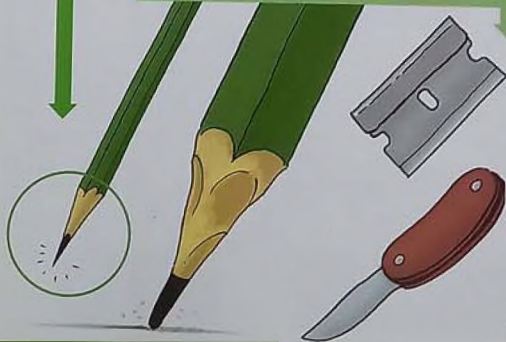
First, design a sequence for a comic book page. This need not be a complete story, just a sequence or *part* of a story. Feature your own original character, or a favorite existing comic book or strip character.

Do this on 8 1/2" x 11" unlined stationery or copy paper. Plan your sequence in a smooth flow of story. The numbers of panels should be between *six* and *nine*.

When your drawings look "right," transfer your preliminary sketches and "thumbnail" drawings to the full size insert paper. Use your T-square and triangle (as shown) to do a 10" x 15" page and panel borders.

When transferring your initial small sketches to the larger size, feel free to *alter* your compositions somewhat.

8 1/2" X 11"
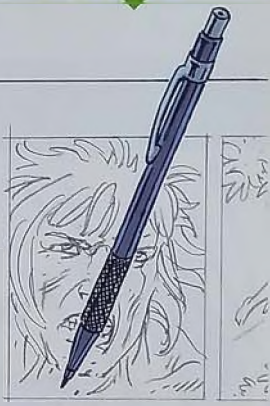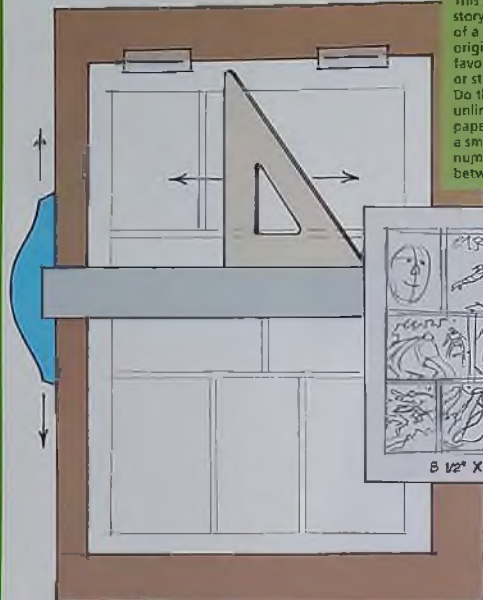
Do your drawings in any style with which you feel comfortable. It may be detailed or simple. Serious or humorous. *Communication* is the essential factor in cartooning. To tell a story with pictures. Think. Will it be funny? Or *mysterious?* Where does the sequence occur? In the *jungle?* The *desert?* The *mountains? Underwater?* Now you're ready to work out a sequence.
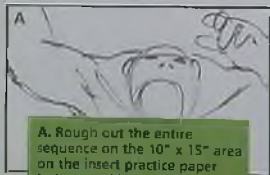
A. Rough out the entire sequence on the 10" x 15" area on the insert practice paper before working on details.
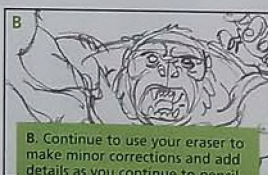
B. Continue to use your eraser to make minor corrections and add details as you continue to pencil. Drawing is a building process.
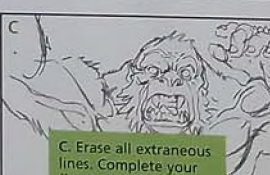
C. Erase all extraneous lines. Complete your *linear* drawing without shading.

JOE KUBERT'S WORLD OF CARTOONING — ASSIGNMENT BOARD

MAIN CHARACTER / HERO

2/3

15"

17"

PANEL 1   PANEL 2   PANEL 3

1/3

10"

11"

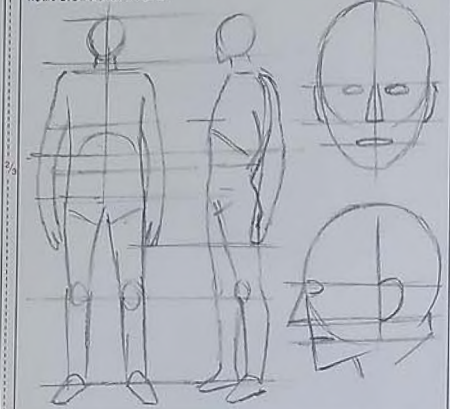**In order to gain the greatest benefit from your first homework assignment, follow these instructions:**

1. Read carefully.
2. Do *several* preliminary sketches. Use 8 1/2" x 11" unlined stationery or copy paper.
3. After sketching, apply your ideas to the 11" x 17" two-ply homework assignment board.
4. Sketch out the *entire* page before concentrating on details.
5. Finish your drawing in a *linear* form. No shading.

PAGE LAYOUT and PANEL SCRIPT

Devote the upper two-thirds of your assignment page to design your main character, your hero. Use pencil only.
Use any style, humorous or otherwise.
The bottom one-third is devoted to the three panel script below:

MAGIC RUB
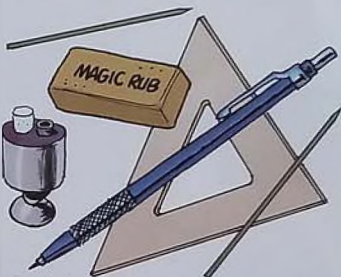
Script

Panel one:
Long shot panorama of a western ghost town. Get photographic reference. Don't rely on your memory for details. In the far distance we see a small dust-cloud approaching the town.

Panel two:
The dust-cloud turns out to be a cowboy on a horse. Get references for horses, cowboy, clothes and guns.

Panel three:
Angle from inside a wrecked shack, as the concealed villain takes aim with a rifle at the unsuspecting cowboy.

REFERENCE

1. DRAW THIS ASSIGNMENT IN ANY STYLE WITH WHICH YOU FEEL COMFORTABLE.
2. DRAW IN PENCIL ONLY... NO INK RENDERING
3. IF YOU PREFER LINE DRAWING, DO THIS ASSIGNMENT IN A LINE STYLE.

Finish your assignment in pencil. Place your 11" x 17" assignment board with the corrugated board supplied and slip them into the large addressed envelope supplied. Apply proper postage and mail it to

Joe Kubert's World of Cartooning, LLC
37B Myrtle Avenue
Dover, New Jersey 07801

We will return your page with comments and constructive suggestions from our instructors on a tracing paper overlay

Without the shadows and dark areas created by a specific light source, objects take on a flat, dimensionless form. A cast shadow can often reveal a *true* shape effectively.

A

From above, a disk will look like a ball, until you see its cast shadow...

B

...a pyramid will look like a square...

C

...and a group of buildings will give no hint of height until you see the shadows they cast.
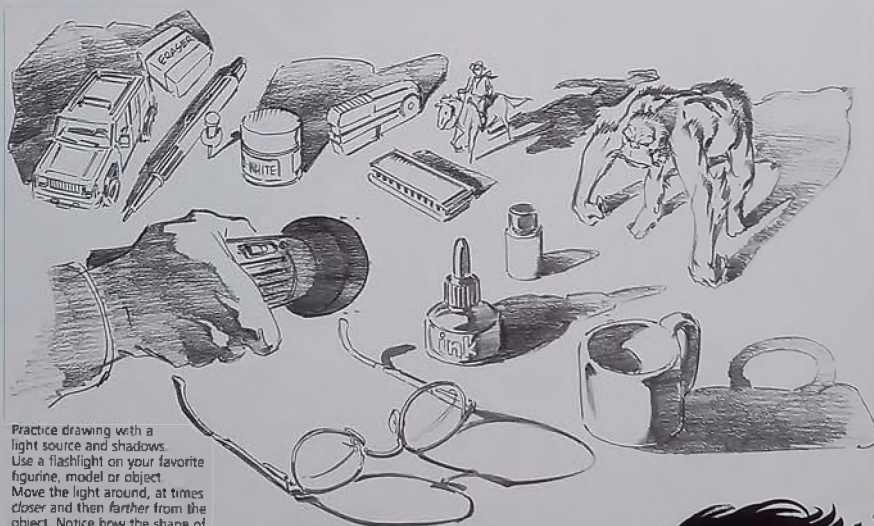
Practice drawing with a light source and shadows. Use a flashlight on your favorite figurine, model or object. Move the light around, at times *closer* and then *farther* from the object. Notice how the shape of the object *changes*, how parts of the object become clearer and then, less distinct.

Draw as many variations of light and shadow as you can. Talking about it, reading about it, or watching it on video *won't do it.* Remember, the only way any of us improves our ability to draw is by drawing, and drawing, and drawing.

> SOMETIMES A SHADOW CAN *LIE*... TELL A FALSE STORY. *THAT CAN BE SCARY.*

An important element in creating graphic composition is controlling and directing the attention of your audience, the viewer. A small, linear drawing on a white background, devoid of contrast, may seem weak or uninteresting

A linear illustration against a black background stands out despite the small size of the drawing. The stark *contrast* attracts the eye and attention

Another contrast device is the artist's use of *shadows* to complement the composition and focus the viewer's attention.

A simple silhouette may intensify contrast to the degree that the viewer *must* look where the artist directs
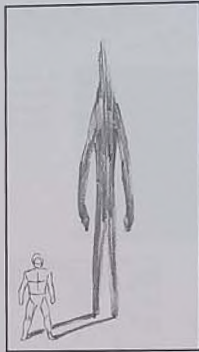
The cartoonist must compose drawings so that the reader may be directed *where* to look first in an illustration and to follow the flow of movement. Good compositions are not accidental. They are *planned* by *thinking* cartoonists. The linear drawing (on the left) seems confusing because there is little contrast between objects, figures and backgrounds. By strengthening lines and contrasts, the drawing (on the right) is more legible and effective.

Contrast is also critical in creating *depth* in an illustration.
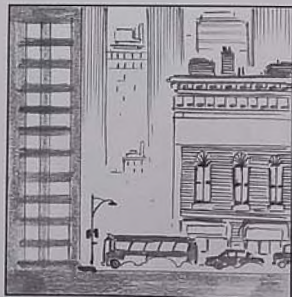
A simple formula to follow is to do *dark tones* in the foreground, *medium tones* in the middleground, and *light tones* in the background.

This system may be reversed by doing light tones in the *foreground*, medium tones in the *middleground*, and dark tones in the *background*.

If you render dark foregrounds and dark backgrounds, or light foregrounds and light backgrounds, depth in the illustration will be difficult to achieve.

AS A PRACTICE EXERCISE, DRAW A SCENE OF YOUR OWN CHOOSING. DO IT FIRST, IN A LINEAR FORM.

PLACE TRACING PAPER OVER IT, AND RENDER SHADOWS TO COMPLETE YOUR COMPOSITION. THEN, REPEAT THE TRACING PAPER RENDERING.

First and foremost, cartoonists are communicators. Cartooning is a graphic form of communication. Of telling a story. We use humor, fear, sadness, suspense and a sense of danger for dramatic effect and to set a mood.

The artist must plumb the depths of his own feelings in order to convey them in pictures. This takes thought and concentration. Light and shadow play important parts in setting a mood. Here are examples of scenes that evoke emotional responses.

A cemetery at night may be a place of mystery and fear. Especially if grave robbers are doing their nefarious deeds.

The look of fear in anticipation of impending violence can fill a viewer with dread, even though the *viewer* is in no danger.

Sadness is an emotion that is recognized through "body language". Its effect can be pervasive, if illustrated effectively.

NOW, IMAGINE SCENES THAT WILL EVOKE SIMILAR EMOTIONS.

THINK BEFORE YOU START TO DRAW. WHAT IS THE *FEELING*, THE *EMOTION* YOU WANT TO EVOKE? *CONCENTRATE...* MAKE SKETCHES.

A distorted figure steeped in shadows leaves more to the imagination than it reveals. It can be more frightening than any detailed illustration.

TA DA!

Reflected light tends to give an object dimension and depth. Heavy shadows or silhouettes block out detail, and are good methods for simplifying an illustration. Reflected light allows you to see the entire object clearly.

Place a light source *behind* an egg. Notice how the *sides* will catch light, while the area directly behind the light is in shadow.

Turn the light slightly to the side. Most of the egg will be lit, while there is a small quantity of light on the *far* side of the shadow.

Place a light *under* the egg. Notice that the darkest area of shadow appears at the place light *turns* to shadow. This is a constant in all cases of reflected light.

The same thing occurs when the light strikes from the *top* of the egg. Get your *own* egg and try it.

Of course, the human face and its features are more complex than an egg's surface, but, the same principles apply.

A good system to use for practice is to draw yourself. Use a mirror and a light source to create the various reflected light effects, and draw what you see.

When rendered carefully and correctly texture will give added depth to an illustration. Practice rendering surfaces and texture like wood, glass, metal, stone, etc. It will help give total credibility to your drawing.

KEEP A *SKETCH PAD* WITH YOU AT ALL TIMES.

DRAW FROM NATURE ...AND *KEEP PRACTICING.*

The term **"testing"** applies to the building of a graphic composition and determining the balance of light and dark. In the business, it's called "spotting blacks." Designing the elements of contrast in an illustration. These decisions can be more easily made by doing a series of tests prior to completion.
And, by not altering the original line drawing.

The large size of comic book artwork in its original form makes it difficult to view in planning contrast and shadows.
One helpful suggestion is to *reduce* the original 10" x 15" drawing (down to 64%) by means of a copy machine, down to approximately 6" x 9" (the average size of a printed comic book).Then, roughly spot contrast and shadows on the copy.

In a reduced copy, it's easier to *see* the entire illustration.
And, if you want to make more than one test, merely make another copy. You thereby *retain* your original line drawing undisturbed by erasures or corrections.

An alternative to the copy machine is to place a sheet of tracing paper over the original art and roughly indicate contrast and shadows on the *tracing paper.*
Replace the tracing paper for further testing.

JOE KUBERT'S WORLD OF CARTOONING

TITLE

MAN

WOMAN
FALLING

PROMO
COPY

11"

10"

15"

17"

DESCRIPTION

For your assignment create a finished pencil drawing that may be used as a cover for a new comic book.
The requirements are as follows:
1. Draw in any style with which you feel comfortable.
2. This comic book page must feature dinosaurs.
3. A caveman is on the back of a pterodactyl in flight. He has just fallen off and is plunging towards earth.
4. A cavewoman has just fallen off and is plunging towards earth.
5. Allow space for a title and promotional copy.

PROCEDURE

The first step to begin illustrating this cover is to obtain good references of dinosaurs and prehistoric landscapes.
Don't draw from memory or try to "make it up."
Practice drawing and do sketches before you start to draw on your homework assignment board.
Sketch lightly doing your initial pencil drawing and rough out the entire drawing before working on details.
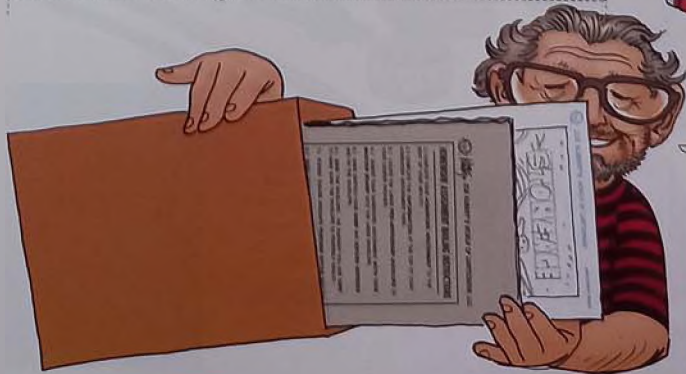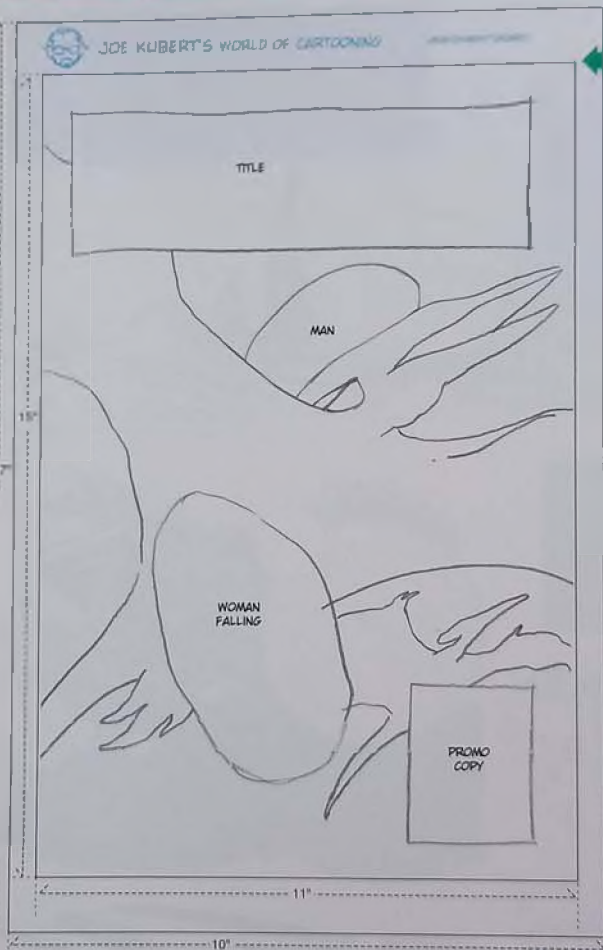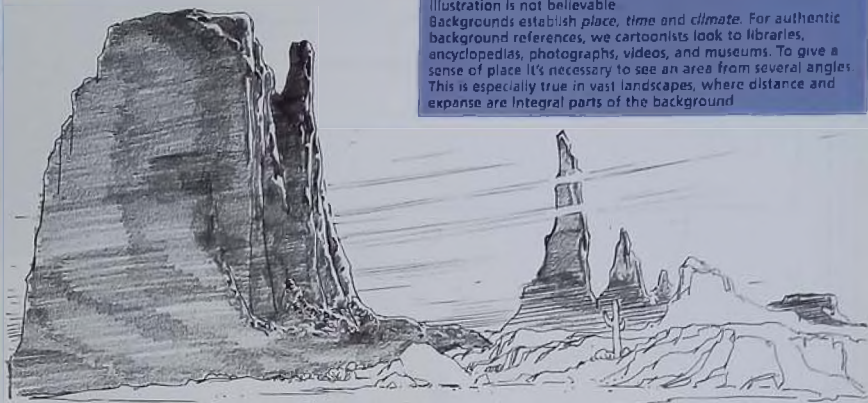
REFERENCE

WHEN YOU FINISH, PLACE YOUR ASSIGNMENT IN THE ENVELOPE PROVIDED. PUT THE CARDBOARD BACKING INTO THE ENVELOPE TO ENSURE THAT YOUR DRAWING WILL NOT BE BENT OR FOLDED IN TRANSIT.

MAIL IT TO US AND WE WILL RETURN WITH A TRACING PAPER OVERLAY CONTAINING CORRECTIONS AND SUGGESTIONS.

NOW, GET STARTED... AND ENJOY YOURSELF.

When telling a story with graphics, credible backgrounds are essential. If the background is not believable, then the entire illustration is not believable.

Backgrounds establish *place, time* and *climate*. For authentic background references, we cartoonists look to libraries, encyclopedias, photographs, videos, and museums. To give a sense of place it's necessary to see an area from several angles. This is especially true in vast landscapes, where distance and expanse are integral parts of the background

Historical reference is the source for things that no longer exist. A city slum of the early 1900's can be drawn correctly only from proper reference.

Yes, it takes time and effort to find them, but there's no substitute for this information. Your local library or a good bookstore are your best sources for historical reference. Try drawing a city scene *without* reference. Then, get the reference and try it again.
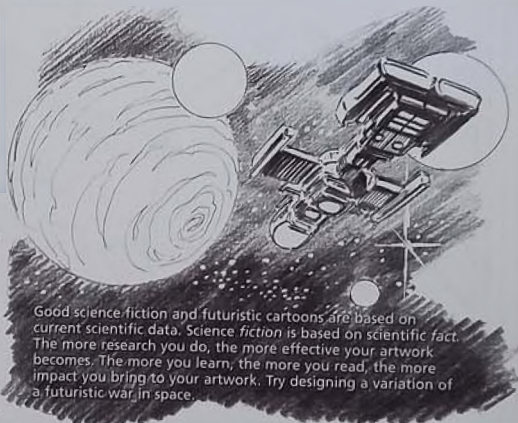
Good science-fiction and futuristic cartoons are based on current scientific data. Science *fiction* is based on scientific *fact*. The more research you do, the more effective your artwork becomes. The more you learn, the more you read, the more impact you bring to your artwork. Try designing a variation of a futuristic war in space.

SE & SIGN PAINT

HANNON E

PRID

INK

HALF-TONE

CROSSHATCH

STIPPLE

LINE

Pencil artwork needs to be inked for publication. Ink lines are the identifying factors in cartoon art. Pencilling is done in preparation for inking. Graduated pencil tones or half-tones need to be translated into ink line. Practice inking by doing pencil drawings on the sketch paper in this course book.

Then, ink with pen and brush. Wait until the ink is dry before you erase the pencil drawing

TUBE

RECTANGLE OR BOX
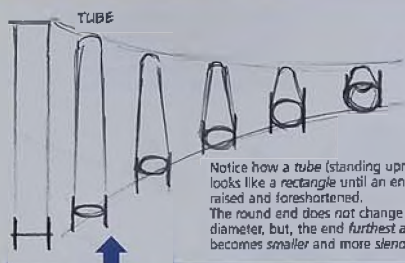
Notice how a *tube* (standing upright) looks like a *rectangle* until an end is raised and foreshortened.
The round end does *not* change in diameter, but, the end *furthest away* becomes *smaller* and more *slender*.
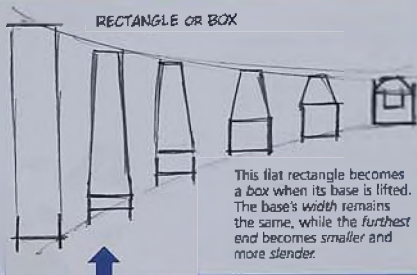
This flat rectangle becomes a *box* when its base is lifted. The base's *width* remains the same, while the *furthest* end becomes *smaller* and more *slender*.

To draw objects and figures that look dimensional and solid, you must think of the objects and figures in dimension. If you *think* flat, you will *draw* flat. Two basic shapes are *tubes* and *rectangles* (or boxes). They can be applied to many different parts of the human anatomy. The human body, of course, is more complex. By using these simple shapes for arms, legs and torso, you can draw figures that are solid and dimensional. It will help you achieve proper foreshortening and perspective.

Think of the human *torso* and arms as *tubes*.

When looking *up* (from below), the part *closest* to us seems *larger*.
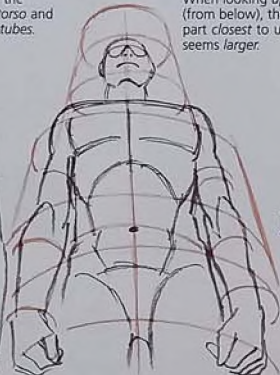
The human *leg* is also tubular in shape. when the leg is lifted, the foot is closer and the foot's shape changes

$\frac{1}{2}$

The entire human figure is essentially composed of rectangles and tubes. By analyzing the forms, you can create a dynamic figure.

The human *arm* and *hand* is a *series* of joined tubes. When foreshortened, notice that the distance between the *elbow* and the *wrist* is *longer* than the distance between the *elbow* and the *shoulder*.
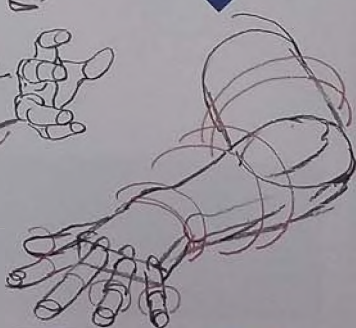
For practice, make up your *own* character and draw him (or her) from various angles utilizing extreme perspective and foreshortening.

Achieving correct perspective In a drawing is a matter of developing a good hand-to-eye coordination For me, it's not limited to using a ruler and drawing lines with a vanishing point. Examine carefully and you'll discover that lines of great length *bend* or *arch*. Buildings and railroad tracks seem *more realistic* when viewed through a slightly warped lens. It follows, therefore, that only by doing a *lot* of perspective drawings can we become competent in perspective art.
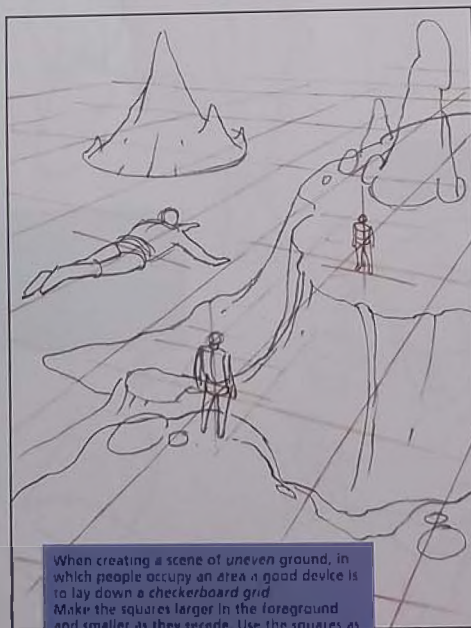
A city-scape is an excellent practice subject for perspective drawing. All *vertical* lines are *parallel*, while *horizontal* lines narrow towards vanishing points or horizon lines.

Do not use a ruler to start. Exercise your eye to recognize correct perspective. You can then *straighten* lines when necessary with your ruler.

HORIZON LINE

When creating a scene of *uneven* ground, in which people occupy an area a good device is to lay down a *checkerboard grid*. Make the squares *larger* in the *foreground* and smaller as they recede. Use the squares as a *guide* to determine the correct relative sizes and perspective on the *figures*. You can also build mountains and depressions on the same grid.
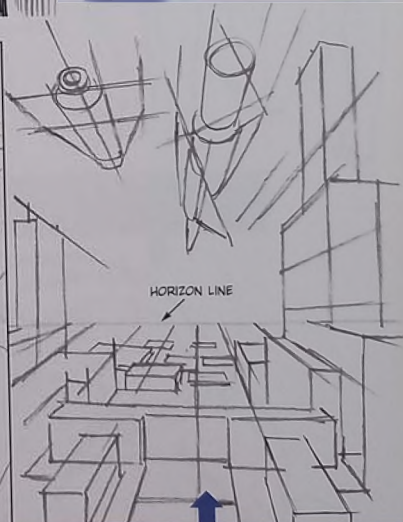
By placing a *horizon line* you can judge perspective from *below* the horizon line as well as *above*. I find it helpful to estimate by eye *before* ruling lines. It allows me to gauge a drawing involving correct perspective by sight alone. For me, it proves an old adage: if the drawing *looks* right, it's *right*. If it *looks* wrong, it's *wrong*. A ton of explanations and reasons will not make a drawing that *looks* wrong, *right*.

PRACTICE BY DOING A SERIES OF SCENES INVOLVING EXTREME PERSPECTIVE ON BOTH FIGURES AND OBJECTS. USE MY DRAWINGS AS A STARTING POINT AND GO ON FROM THERE.
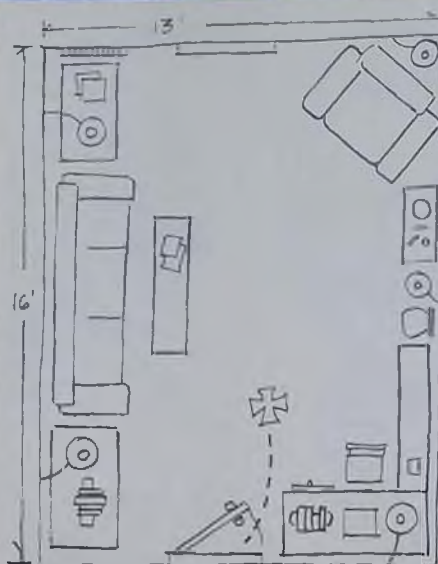
SCHEMATIC SKETCH PLAN

ELEVATION SKETCH PLAN

It's important to have a clear perception of the area in which a scene takes place. Take the time to make a simple schematic. It'll give 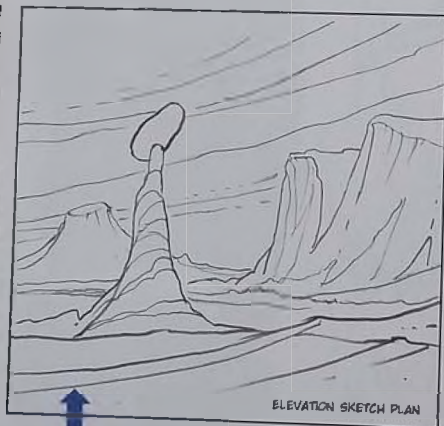you an idea of *space* and *distance* as well as *placement* of people and objects. How far a character must move from one point of action to another. Movie directors require similar information when a scene is to be filmed. The cameraman must be in the right spot when the actors perform. As a cartoonist, *you* are the director, the cameraman, *and* the actor.

ELEVATION SKETCH PLAN

An *elevation sketch plan* showing the site at eye level accompanied by an *overhead* view plan will help to move your characters correctly in terms of *distance* and *timing*.

For instance, a cowboy on horseback atop a mesa *must* descend to a desert floor.

A *schematic* enables you to visualize the scene and movement more clearly.

For practice, imagine a place, *anyplace*, and create your own schematic. Then, project a scene in which characters you select are involved. It may be a fight, a chase, or any dramatic situation that includes movement. You'll find that the scene you draw will be more *believable* because of the schematic.

SCHEMATIC SKETCH PLAN

SIDE VIEW (LEFT)
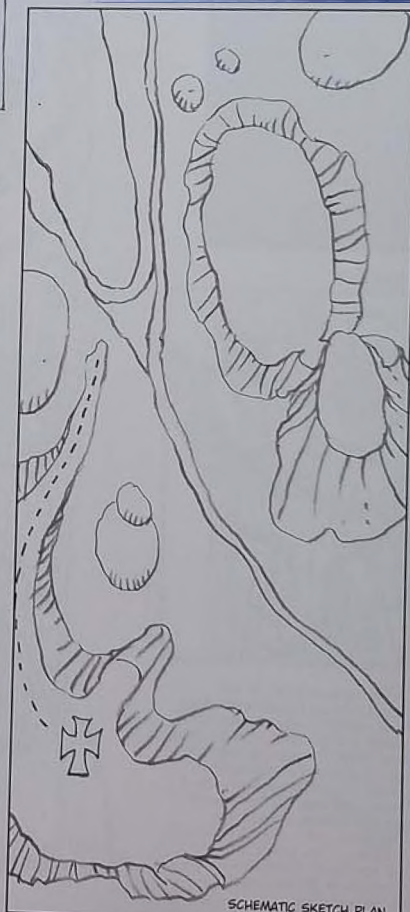
NOTICE HOW THE SHAPE OF THE NOSE CAN DIFFER HERE...

SIDE VIEW (RIGHT)

...OR HERE... IN ADDITION TO MORE VIEWING INFORMATION.

The proper use of reference material is as important as the reference material itself. For the cartoonist, the purpose of reference is to give subjects credibility and believability, especially those that are the most imaginative. A car must look like a *real* car. A building must look like a *real* building. To depend on only one photo as reference for an object is not enough. Views from top, sides, and back are required.

REAR VIEW

Reference should *not* use *you*. You should use the *reference*. If you limit yourself to only one view of an object, you limit yourself in illustrating that object. For example, only one profile picture of a horse will *not* supply enough information to draw a horse effectively. You limit yourself to drawing a horse in profile *only*. This totem pole is *more* than its front it has two sides, a back and a top. Try drawing an animal (any animal) from several different angles. It's good practice.

HORSES
ARMY EQUIPMENT
FACES
NEW YORK
APES
AIRPLANES
SNAKES
CARS
COWBOYS

Start your own reference file system by continually collecting photos of all kinds of subjects and objects, and pictures showing subjects in varieties of angles. Cut them out and put the reference material in folders or envelopes. Alphabetize and categorize them. You'll be using this file system over and over again.

JOE KUBERT'S WORLD OF CARTOONING

JUNGLE HERO-TYPE SCENE

CITY SUPERHERO-SCENE

17"

15"

10"

11"

Procedure for Assignment

Divide your homework assignment board vertically in half (as shown). On the *left* side, draw a jungle hero-type leaping from branch to branch in the high tree tops. One or two monkeys are following him. On the *right* side, draw a costumed superhero climbing up the side of a building. An entire city-scape is below.

Use perspective angles to achieve height and distance for both drawings. Draw in whatever style you feel most comfortable.

Procedure

1. Obtain references for both illustrations, pertaining to jungles and cities. Find and clip as many pictures and photos as possible.

2. Keep references in view at your side while you make small preliminary sketches for your illustrations. Try variations of perspectives and compositions in these sketches.

3. When you have completed a composition that you feel works, transpose it to your large 11" x 17" homework assignment board.

4. Start by drawing in line with minimum rendering. Suggest shadows and black areas. Then, pencil in detail as if someone else was going to ink the artwork.

5. When you finish your drawing, mail it to us in the envelope provided. Don't forget to insert the cardboard backing into the envelope to keep your artwork from being bent.

WHEN WE GET YOUR WORK, WE'LL CRITIQUE IT AND MAKE SUGGESTIONS ON A TRACING PAPER OVERLAY AND MAIL IT RIGHT BACK TO YOU.

MEANWHILE, *KEEP PRACTICING!* BUT, BEFORE YOU COMPLETE THE *NEXT* LESSON, WAIT UNTIL YOU GET *THIS* ASSIGNMENT BACK WITH OUR COMMENTS.

Except for openings and special double page spreads, the average comic book page is composed of three to six panels. In designing the compositions of the individual panels, the cartoonist should imagine himself as a camera. Consider all the story elements to be included, then, aim your camera lens to capture a dramatic, effective picture from an interesting angle.

HEY... THIS LOOKS INTERESTING AS A DOWN-SHOT.

MAYBE THIS SHOULD BE A CLOSE-UP?

OR, MAYBE... THIS ANGLE FROM THE BACK WORKS BETTER.

THIS UP-SHOT... ANGLED FROM BELOW... PUTS SOME REAL PUNCH INTO THIS PICTURE.

The choices and variations of angles for panel illustrations are virtually endless. So, don't get caught in the trap of demanding too much of your choice.

The best way to improve your ability to draw is by doing a lot of drawing instead of spending inordinate time in the attempt to do the perfect drawing. As artists, we learn most from recognizing our mistakes and correcting them.

Here is an example of clear storytelling, but one *lacking* in both drama and excitement. The figures do not vary in size, which tends to slow action and movement.
The effectiveness of the explosion in panel three is diluted because of the poor use of space.
As an exercise, re-design these four panels with more drama and impact. Use different angles and close-ups. Sketch roughly (as shown) before attempting a final finish.

It is the penciler's responsibility to design a page that will attract the reader.
It is easier to draw a fight sequence with impact and excitement, than a story that contains scenes of "talking heads" and "establishing shots." Placid panels provide less opportunity for dynamic illustrations. Variety, in terms of panel size and composition, can help to make an otherwise bland page a lot more interesting looking. Creativity applies regardless of style or rendering technique, from the simplest animation to the most complex illustration.
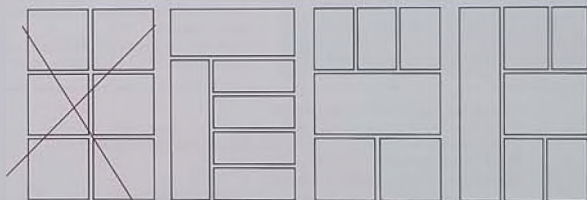
PAGE/PANEL LAYOUT

Designing a comic book page by altering panel shapes and sizes will enhance the storytelling and composition of the illustrations. For instance, a wide first panel permits the reader to *know* the place where the action occurs.
Varying the size of the panels also permits the cartoonist to compose pictures in a more interesting manner. But, this example is not the only way to tell this story. Try some innovative layouts on your own.
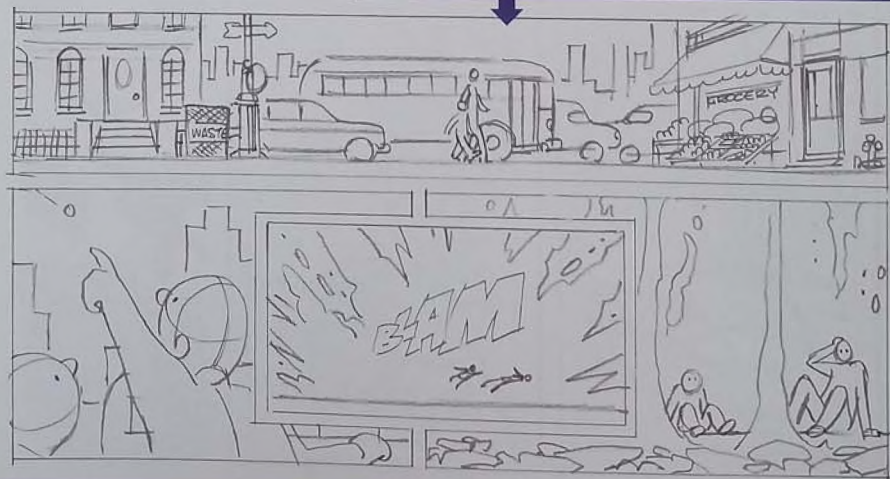
Pacing is an integral part of storytelling. It is especially important for visuals in comic books. When illustrating a story sequence the cartoonist should build to a climax. This is the point at which you want the reader to receive the greatest story and image impact. In humor comic books, good pacing delivers the gag's punch in the *right place* at the *right time*.
If every phase of the story or sequence is super dramatic, the *climax* tends to be less impactful. That doesn't mean the "build-up" should be boring. A good *balance* and *pacing* are important.

I try to plan my illustrations so that the climax of a story will be impactful.
As an analogy: if you drive a car continuously at a hundred miles an hour, after awhile you become less aware of the extreme speed.

A

B
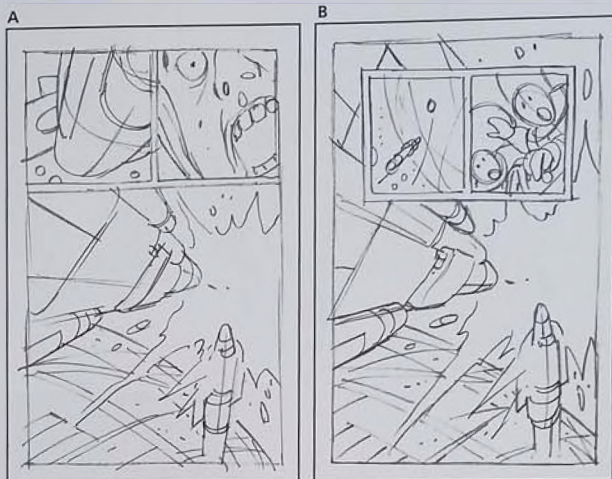
The last panels are the same.

Layout A:
The pacing on panels one and two are hectic.
Layout B:
A slower paced first two panels makes a more effective pay-off panel.

Script for pages *A* and *B* (three panels)
Panel One: A spaceship is chasing another in outer space. Background is composed of planets, stars, etc.
Panel Two: Inside the ship that's being chased, the pilot is reacting in an agitated fashion.
Panel Three: The spaceship being chased is hit by a cannon's blast from its pursuer.

Script for pages *C* and *D* (four panels)
Panel One: Our hero is attacking a gorilla. They are in a dense jungle.
Panel Two: Show the gorilla growling with exposed teeth, challenging our hero.
Panel Three: The gorilla is about to grab our hero.
Panel Four: They are entangled in battle.

YOU CAN GET A GOOD IDEA OF PACING BY DOING **PRACTICE LAYOUT** WITH SIMPLE STICK FIGURES.

DO THAT **BEFORE** YOU RENDER FINISHED DRAWINGS.

Layout C:
A less impactful last panel because of the fast pace of the lead-in panels.
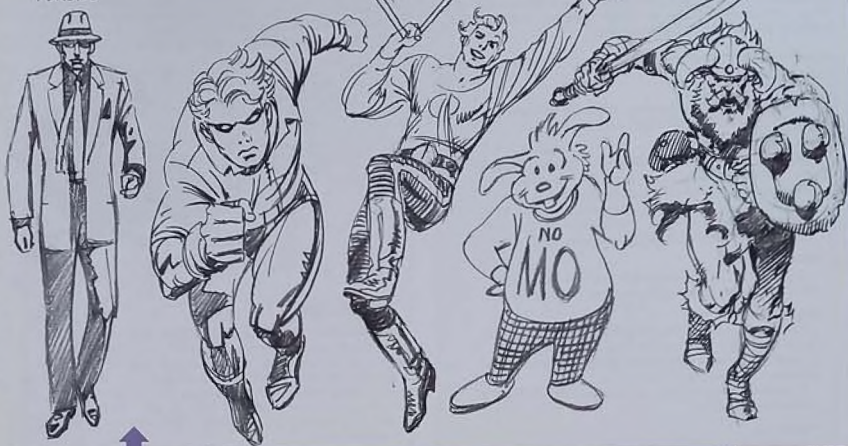**Layout D:**
The pace is better, because the reader is able to "work up" to the big scene.

C

D
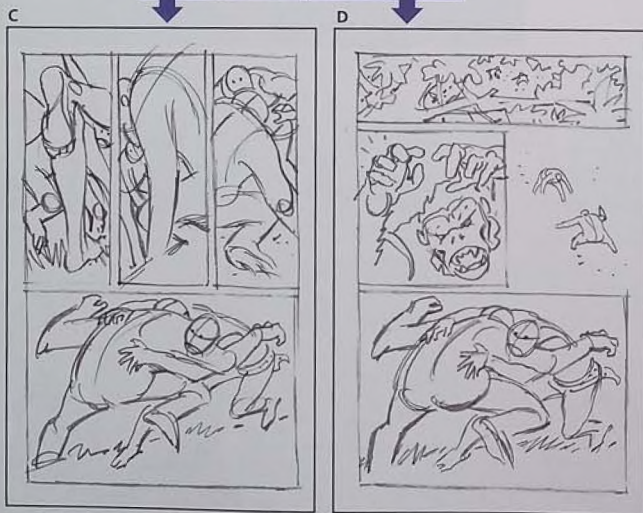
The last panels are the same.

PENCILS

When penciling a comic book page, the pencil drawing should clearly indicate the cartoonist's intent for the next step. The ink rendering. Artists' styles are as varied and different as their fingerprints. No two styles are exactly alike. Therefore, to retain a consistency in a drawing, the pencil work should be clear and concise. In this way, the inking will reflect the penciler's intent. Here are some styles of penciling that reflect the inking to follow:

PROCEDURE:
This is a good time to try inking your own pencil artwork. All the necessary equipment for inking is contained in your art material kit.

1. Before uncapping your ink bottle, gently shake the contents. When you open the bottle, use a thin stick or a straw to stir the ink. This is to make sure that the liquid and sediment are well-mixed.

2. Use a pen to outline those parts of your pencil drawing that have consistent lines. Dip the pen point, being careful not to load too much ink. This can result in unwanted blots and smears.

3. Next, dip the brush only half way up the hairs.

4. On a piece of scrap paper, create a point on your brush.

5. When inking, pull the brush in the direction of the line you wish to produce.

6. Practice your inking by placing a sheet of tracing paper over your pencil drawing. If you make a mistake (and you will) merely replace the tracing paper with a clean sheet, relax, and go at it again.

INKS

We cartoonists are pictographic storytellers. Pencilers begin the graphic process. But, first, there must be a *story*. In the production of a comic book, the task of story is delegated to a writer. Directed by an editor, the writer completes a script which is then given to a cartoonist to illustrate.

Due to deadline needs and time constraints, comic book publishing has created a number of specialties. Writers, letterers, layout pencilers, finish pencilers, inkers, background artists, colorists, and color separators, to name a few. However, the professional cartoonist should be capable in all these specialty areas.

Full Script

The superhero and villain in these scripts can be existing comic book characters or ones that you have created.

Panel One:
    Description: Night time. A full moon. The scene is a small town, no large buildings. None higher than two stories, with mostly single family houses. Some trees. A church spire is prominent, slightly higher than surrounding buildings. The superhero soars over the town, heading for the church spire.
    Superhero (thought): It's quiet... maybe he won't show up!

Panel Two:
    Description: The superhero lands atop the church spire. He is in a crouch, prepared for anything. He looks around.

Panel Three:
    Description: Closeup of superhero's face. His expression is one of concern. His eyes dart from side to side. A small silhouette of the villain is spotlighted by the moon, which our superhero doesn't see.
    Superhero (thought): It's... too quiet. I have a feeling that **something's about to-**

Panel Four:
    Description: The villain, a huge alien-type character explodes against the superhero from behind. Both figures fall away from the church spire, locked in combat.

HERE ARE *TWO EXAMPLES* OF PROFESSIONAL STORY SCRIPTS.

TRY 'EM. WHICH DO YOU *PREFER?*

Plot Script

The scene takes place in a small rural town. It's nighttime. Some scudding clouds move across a full moon. The scene is peaceful, subdued. A superhero suddenly flashes across the dark sky like a shooting star and lands on the spire of a church. From this vantage point, he surveys the town. He's a little upright, looking for something. He's not quite sure what's bothering him. He's suddenly hit from behind with tremendous impact by a supervillain.

Text and dialogue are added after illustrations are done by cartoonist.

Full Script
Each page to be illustrated is written in detail describing the number of panels per page, a description of the action in each panel and the dialogue and text to be included in each panel.

PANEL 1	PANEL 2	PANEL 3

SAMPLE LAYOUT   •THE NUMBER OF PANELS IS INITIALLY DETERMINED BY THE *WRITER.*

PANEL 4

Plot Script
The writer supplies a paragraph approximating the content of a page to be illustrated. The artist will then decide how many panels are necessary to reflect the paragraph. Text and dialogue are added after the illustrations are completed.

SAMPLE LAYOUT   •THE NUMBER OF PANELS IS DETERMINED BY THE *CARTOONIST.*

Homework: Plot/Script

Establishing shot of a planetoid in the vastness of a galaxy. On this desolate planetoid of weird rock formations, our hero is facing an alien menace. The menace is charging. The hero is hemmed in by rocks etc. and is somehow trapped.

We can see the panic in our hero's face as the menace closes in.

Extreme close up, we see our hero's finger pressing a button on his belt? The beltline? plastic face reflects the oncoming menace

Our hero disappears. The monster reacts to the disappearance. Our hero appears in a different locale, finds himself safe, only to find himself facing another different menace

Here, sketch the design of the page and use the space provided to tell the story. You'll need proof roughs before you sketch the entire page before you make your drawing. Use detail so your characters stay the same look and emotion from panel to panel, so your story reads clearly. It's important to correct any changes at this stage, before you put down an ink line of a finished, finished drawing.

When you're satisfied with your preliminary roughs, put them on your homework assignment board.

Based on the plotscript above, this is a suggested layout based on a seven panel page. Panel one is the establishing shot. Panel seven is the concluding or impact shot.

The following pages contain examples of cartoon art styles that appear in current comic books. There are many variations within each style, so compare them with your own and analyze the differences. Each page of this lesson contains a script for different styles. Try them all for an enlightening practice experience.

Professional cartoonists must be flexible in order to change and adapt style to a story's subject matter. Teen type comic books tend to be drawn simpler and more animated.

Despite the simplicity, reference is extremely important. Assuming that teens are the major audience, they need to identify with the characters. The mode of dress, the language and the storyline must be consistent with current life experiences or the work will hold little interest for its intended audience.

Script

Panel One:
A group of young high schoolers are going into a movie house. The movie "Frankenstein" is being shown. Sammy and Emma, our feature characters, are buying tickets and are about to enter.

Lady selling tickets: How many, please?

Sammy: Two, please.

Panel Two:
Sammy and Emma are seated in the darkened theater. Many other students are around. Sammy is carrying a big container of popcorn.

Sammy: These seats O.K., Emma?

Emma: (A): Uh-huh.

(B): I-I'm a little *scared*, Sammy.

Panel Three:
From behind Sammy and Emma towards movie screen where Frankenstein is threatening a crowd.

Emma: These monster movies-

Sammy: Aw... it's *just* a *movie*, Emma.

Panel Four:
Closeup of hand tapping Sammy's shoulder.

Panel Five:
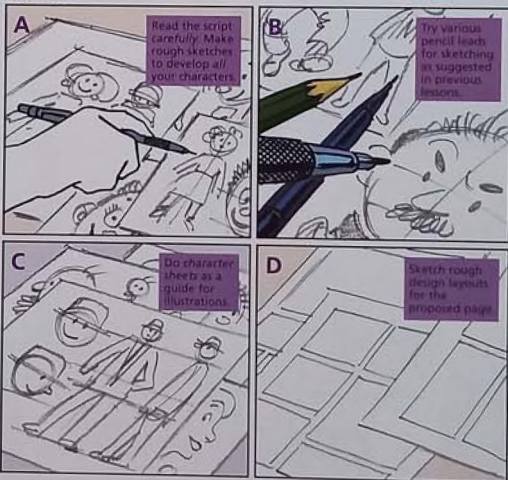Usher with Frankenstein mask looks down on couple, whose hair stands up and eyes bug out.

Sammy: *YIPES!*

Panel Six:
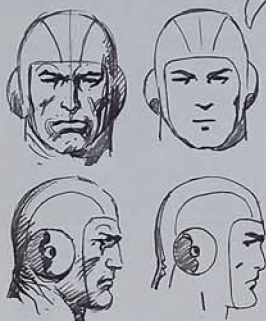Usher watches as Sammy and Emma run up the aisle out of the theater.

Usher (with mask in hand) : What's wrong with *them*?

Procedure

A Read the script carefully. Make rough sketches to develop *all* your characters.

B Try various pencil leads for sketching as suggested in previous lessons.

C Do character sheets as a guide for illustrations.

D Sketch rough design layouts for the proposed page.

GET *REFERENCE* FOR CARS AND ELECTRONICS AND STUFF...
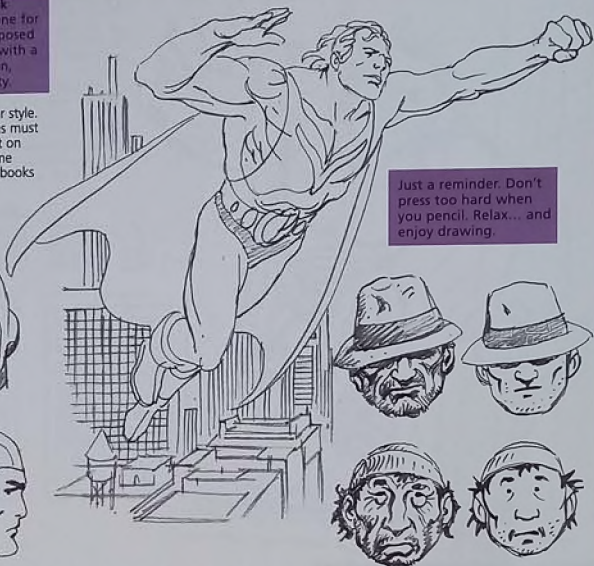
THEY GOTTA LOOK *REAL!*

Another popular style of comic book illustration is similar to drawings done for film animation. This artwork is composed of simple forms and line rendering with a minimum of detail. In film animation, simplification is an absolute necessity.

There is good reason for this clean, linear style. Since hundreds of thousands of drawings must be done to create continuous movement on film, simplification is imperative. This same technique has been adopted into comic books with excellent results.

Just a reminder. Don't press too hard when you pencil. Relax… and enjoy drawing.

Simplifying does *not* make drawing *easier*. In fact, eliminating detail rendering and still maintaining dimensionality, proportion and proper anatomy is perhaps *more* difficult to achieve.

Practice this style by placing tracing paper over your initial sketch and simplifying. Then, place *another* piece of tracing paper over the first, and simplify even more.

ANIMATED SIMPLIFIED CHARACTERS

Script

Panel One:
Longshot of a superhero (of your design) flying over a large city of skyscrapers. It's night, and the sky is dark and star-filled. Many of the buildings' windows are lit. Use reference for city buildings.
Superhero (thought): I know that the Klang Gang's around… somewhere in town.

Panel Two:
Closeup on superhero's concerned face.
Superhero (thought):
(A) The city's so *big!* How- ?
(B) Uh-oh! Something's going on in that *penthouse!*

Panel Three:
Angle from penthouse atop a tall building. An older man and woman are being held at gunpoint by three thugs, the Klang Gang, who are robbing them. One thug looks up.
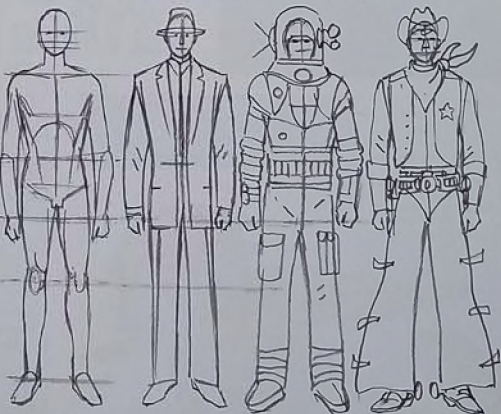Boss: Open that safe, or –
2nd Thug: B-boss… *Look!*

Panel Four:
From behind thug (who called out) pointing up at superhero coming straight down at the group.

Panel Five:
Superhero is in the process of beating up on all the thugs. This should be the biggest panel on the page.

DESIGN YOUR CHARACTERS AND DO SMALL "THUMBNAIL" LAYOUTS.

Procedure

1. Read the script.
2. Make sketches of characters in the script.
3. Make small rough page layouts
4. Pencil the page.

From its earliest days, comic books have been a source of freedom for artistic expression. Not only in terms of style, but also in *design* and *communication*.

For instance, newspaper comic strips are generally smaller and limited to a rigidly specific format. In recent years, these limitations have become even more severe, in terms of size. The complaint of most syndicate cartoonists is that their work has been reduced to the size of a postage stamp, containing the same two to four panels per daily strip.

On the other hand, comic books offer artists a six by nine inch area (original size 10" x 15"), sometimes doubled when involving a two-page spread. So the cartoonist imagination can catch fire and allow him to be more and more creative.
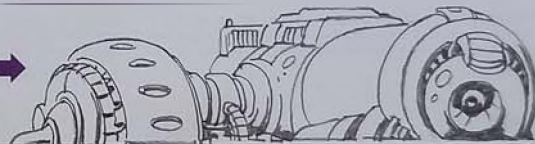
Newspaper Strips
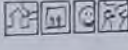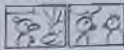
Comic Books
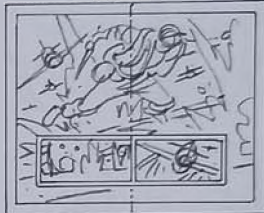
Some comic book artists have displayed virtuoso capabilities in creativity, style and design. Exaggeration and extreme fore-shortening give the impression of artwork jumping right off the page and is helped by the larger size of the comic book page. To accomplish these exaggerations, the cartoonist must develop a good basic knowledge of anatomy, proportions, perspective and machinery.

Here's a script to practice on. Its subject matter lends itself to exaggeration and extreme perspective. But, if you'd rather write your own, please do so.

PRACTICE BY FIRST DRAWING A FIGURE AND OBJECTS IN *PROPER* PROPORTIONS

THEN... IMAGINE A PART OF YOUR DRAWING COMING OUT AT YOU. THAT'S IT...

Script

Panel One:
  Description: Scene is a wide expanse of space in a strange galaxy. Distant planets and asteroids abound. In the far distance a spaceship is heading towards one of the planets.

Panel Two:
  Description: Closeup of the intense pilot.
  Pilot (thought): I've got just enough fuel to land on that small planetoid.

Panel Three:
  Description: The ship lands in the middle of a futuristic city. Huge buildings and aerial highways. No humans are in sight.
  Pilot (thought): I·I didn't think it was even *populated*.

Panel Four:
  Description: Longshot of the pilot getting out of the ship.
  Pilot (thought): Looks like an advanced civilization. But... where are the...

Panel Five:
  Description: A huge robotic creature rises up from behind a building. The pilot doesn't see it.
  Pilot... *people?*

If your first attempts seem awkward or incorrect, **don't give up!** Every artist experiences frustration. It's part of being an artist. But, those who persevere are rewarded with constant improvement. So, **keep on drawing.**

OUTLINE DRAWING

DOWN LIGHTING, SOFT SHADOWS

FRONT LIGHTING, STRONG CONTRAST

BACK LIGHTING, STRONG CONTRAST

Another strong style in comic book cartoon art utilizes high contrast and blocks of shadow. It's similar to shining a bright light on a figure or object. The shadows give *dimension* and *solidity* to a drawing. A strong light tends to polarize light and shadow.

Consider that original art size is 10" x 15" which reduces down to 6" x 9" when printed. This bold style of art is effective for reduction and reproduction, in addition to lending itself well to mystery and detective genre.

Script

This practice script is especially written for high contrast and heavy shadow. Get as much reference as you can relating to city slums and urban backgrounds.

Panel One:
Description: Big panel at least half of page. Scene is a cluttered alley. Garbage cans and boxes of debris. It's night and it's raining. An old bum rummages through a garbage can as the rain drips from his ragged clothes. The city is vaguely seen beyond the alley misted by the rain. This is a longshot to establish the setting.
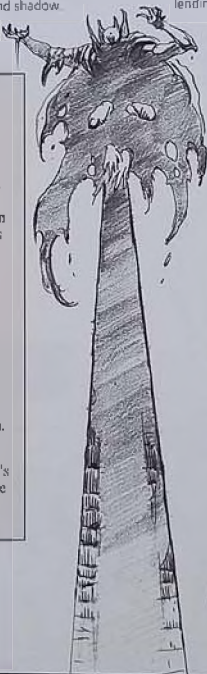
Panel Two:
Description: Closer on the man pulling garbage out of the can. It's still raining.

Panel Three:
Description: Close on the bum's hands as he pulls stuff out of the garbage can. Rain.

Panel Four:
Close-up of horrific expression on the bum's face. Although we don't see what he sees, we can tell from his expression that it must be something absolutely awful.

Practice by doing drawings in *linear* form. Then, place a piece of tracing paper over them and create shadows. Think of a *specific* light source and block in shadows with a minimum of detailed rendering.

When you start to pencil, don't labor over the *rendering* of blacks and shadows. A distinct outline and simple, suggested shadows are sufficient. Too much graphite from heavy pencil rendering may cause problems in the inking stages.

HOW DO I GET THE @☆☆✦ LIGHT ON?

I DON'T SEE ANY *SHADOWS!*

Begin initial sketching with your 3H lead. Rough out the entire drawing before including details.

Build your drawing in total. Plan your shadows.

Use the side of your lead lightly to designate black and shadow areas.

With a kneaded eraser, lightly remove any excess graphite by stamping not rubbing.

KNEADED ERASER

I start my drawing with a loose blob, devoid of detail. Within that form I want to project a feeling of *dynamic movement* and *power.* I concentrate on the sense of thrust I want reflected in the figure's head, torso, arms and legs.

I don't depend on one line to accomplish this, and by sketching many *variations* of the same line, I can more easily *select* the line that works for me.

Draw this script. It's similar to many I've illustrated featuring superheroes. At all times, I try for forceful movement and power, as well as clear storytelling. Include space for *balloons* and *captions.*

Script

Panel one:
Description: Longshot of a laboratory atop a craggy mountain. The lab looks like an observatory, with an opening in its roof. Snow-capped mountains surround the lab. In the distance, our superhero approaches.
Caption: In a remote area of Tibet...

Panel two:
Description: Our superhero drops down through the opening on the observatory's roof.
Caption: ...A figure slices through the frigid air.
S.H. (thought): My electronic monitors have recorded odd impulses coming from this observatory.

Panel three:
Description: Inside the observatory, our superhero is landing. Angle from a mad professor in foreground, turning from a laser gun. He's not too upset.
Professor: I was *expecting* you.
S.H.: What's going on here— ?
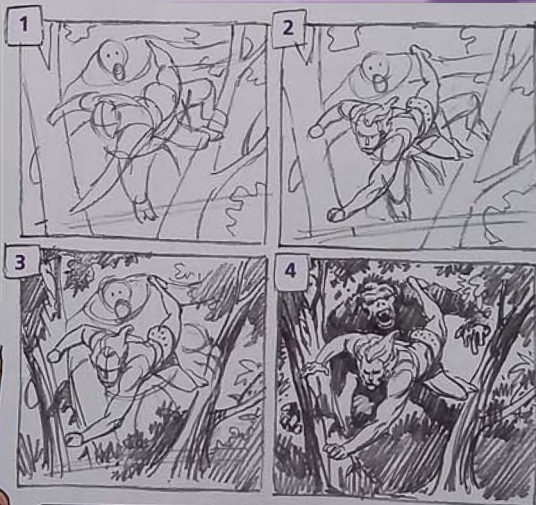
Panel four:
Description: Our superhero leaps at the professor. We don't see the professor. Superhero is leaping at us.

Panel five:
Description: A large panel showing our superhero being blasted by the professor's laser.
Sound Effect: KERZAMM!

LOOK HERE... THIS IS HOW I PENCIL MY STORIES. FIRST, I GET MY REFERENCE.

USING THEM, I ROUGH OUT MY COMPOSITIONS AND START DETAILING *FOREGROUND,* THEN, I DEVELOP *MIDDLEGROUND* AND *BACK-GROUND.*

Get a picture in your mind *before* you start to draw. And *don't* be afraid to make mistakes. You learn *most* from correcting mistakes.

IN THIS WAY, I *BUILD* MY DRAWING WITH VARIOUS LEVELS OF DEPTH, AS I WOULD ACTUALLY *SEE* THEM.

MORE DETAIL IN THE FOREGROUND AND LESS DETAILS AS THE DEPTH RECEDES. TRY IT. IT WORKS FOR *ME.*

JOE KUBERT'S WORLD OF CARTOONING

ASSIGNMENT BOARD

PANEL 1

PANEL 2

PANEL 3

15"

17"

10"

11"

Now that you've tried five different scripts in this lesson, here's another for your homework assignment.
You have the option, however, to illustrate this script or write your own.
In any case, your assignment will be critiqued and returned with our suggestions and corrections.
Okay. Let's get started.

Script

Panel one:
  Description: A huge giant, roaring in anger, lumbers toward a castle. The castle sits on a rocky hill. The giant towers over the castle's tallest spires. A knight in full armor stands on the wall with a raised sword in hand, facing the giant.

Panel two:
  Description: Closeup of the giant roaring at us.

Panel three:
  Description: Angle from behind the knight on the wall, towards the giant who is reaching down.

This is a *suggested* layout for the script. Feel free to change or alter this layout, or, do a page based on your *own* script.
Be sure to include a large opening panel (splash) and two or three additional smaller panels.
This page is *not* a complete story, but merely a *sequence*.

Procedure

1. Before planning a graphic composition for this page, do *character sketches* of the main characters.

2. Find *references* on castles and knights in armor.

3. Do *many* rough practice layouts for your page design.

4. Loosely rough out your drawings for the entire page.

5. *Build* your drawings by adding details.

6. Take *your* time. Don't rush your drawing. Learn to get as much pleasure from the *doing*, as from the *completion*.

7. When you're finished penciling, mail it to us in the envelope provided. We will return your work with a tracing paper overlay that will contain our critiques, suggestions and corrections.

8. *Keep on drawing*. Remember, learning to draw takes *practice*. Your improvement will be evident if you spend just a little time *every day*, rather than *many hours* only once in awhile.

IF YOU MADE IT THROUGH THIS ENTIRE COURSE BOOK... *CONGRATULATIONS.*

AND IF YOU'VE *ENJOYED* IT, YOU'RE LIKE *ME...* ONE OF THE *LUCKIEST* PEOPLE IN THE WORLD.

SO... KEEP YOUR PENCILS *SHARPENED* AND YOUR ERASER HANDY.

INK

I hope that the course you've just completed has been of benefit to you. If you're uncertain, take another look at your drawings from your *first* lesson. Compare them. You should see a distinct improvement between the two. And that improvement will continue as long as *you* continue to practice and draw. Indeed, your gratification and enjoyment will increase as your drawings more closely resemble the graphic images in your mind's eye. This becomes a never-ending circle. The more you practice the more you will improve. The more you improve, the greater the satisfaction, and the more you want to draw. The more you draw, the more you improve, and so on. It's a wonderful whirlpool in which to be caught.

Joe Kubert's World of Cartooning Courses

Just a reminder that we have a number of other courses available to you at a *reduced cost*. Only your *first* course, which you've just completed, includes the World of Cartooning™ Basic Materials Kit. Therefor, subsequent courses which do *not* include the kit are reduced by $50.00. This discount applies *only* to those students who have completed their first *course* and are requesting *additional courses*. The five 11"x 17" two-ply homework Illustration boards are included in every course package, with the appropriate course book and video instructions.

INDEX to PENCILING

COURSES PRESENTLY AVAILABLE

PENCILING assisted by ANDY KUBERT

A complete study and explanation of pencil art for comic books and cartooning in general. The final preparations before inking. Focus is on use of tools, panel composition, page layout and all elements of finished pencil illustration in multiple styles.

INKING assisted by MIKE SELLERS

Detailed instruction on usages of pen(s), brush(es) and ink. This in-depth study includes varieties of techniques and ink effects by veteran professional inkers.

HORROR assisted by TOM MANDRAKE

One of the most popular and long-lasting genres in comic books, this course of instruction delves deeply into vampires, monsters, ogres, mutants, witches, aliens and much more. Learn the importance of light and shadow, mood, character development in terms of humor and dramatic impact.

STORY GRAPHICS

This course is a "must" for the would-be aspiring cartoonist. Essentially, the cartoonist is a *story-teller*. A *communicator*. The cartoonist uses pictures as a writer uses words. This course will teach you *how* to tell a story-- any story in any style-- in a graphic form.

HEROES AND SUPERHEROES

Comic books and Superheroes are synonymous. But, Superheroes have existed long before the advent of comic books. This course contains information and instruction on the creating of Superheroes that will enrich your interest and improve your abilities to portray this particular subject graphically.

COURSES AVAILABLE SOON

HEADS 'N' HANDS
HUMOR, LETTERING, 'N' SOUND EFFECTS
COVERS 'N' SPLASHES
BLOOD 'N' GUTS (War and Battle)
ANIMALS- DEAD or ALIVE
  (Dinosaurs, Horse, Dogs, Apes, Dragons, etc.)

## FUTURE COURSES WITH A FOCUS ON COMIC BOOKS AND CARTOONING:

CARICATURES
SEMI-ANIMATED
PAINTING
VILLAINS
WRITE 'N' DRAW

SCIENCE FICTION
WESTERNS
GUYS AND GIRLS
CLOTHING, DRAPERY, AND WRINKLES
HISTORICAL SUBJECTS

GENRES (Western, Crime, Sci-Fi, Dinosaurs, etc.)
ILLUSTRATE AN 8-PAGE STORY
MODEL AND ACTION FIGURE DESIGN
CAVEMEN 'N' DINOSAURS
CARS 'N' GADGETS 'N' THINGS

TOOLS CARE AND MAINTENANCE OF EQUIPMENT

The tools and materials which you have received in your initial course kit are of superior professional quality. They can, however, be damaged if not cared for properly. Follow these tips, and they will last and serve you well.

T-SQUARE
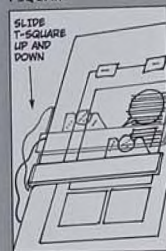
Your table or lap board acts as a straight edge for your T-square and Ames lettering guide.

BRUSH

Clean brush in water after use. Do not leave brush in water. After cleaning, dry brush to a point using a soft, clean cloth.

LETTERING PEN

Dip pen nib in water and clean by wiping with cloth to dry.

DRAWING PEN

Same as with lettering pen.

ERASER

Use after ink is dry to erase pencil drawings. Also, for pencil errors, of course.

INK

All inks have a tendency to separate liquid from pigment when left standing. Shake bottle gently before use and stir upon opening.

WHITE PAINT

Use at sour cream consistency to correct inking errors. Thin with a few drops of water. Use only the brush with white hair for white paint.

PENCIL

Use 3H lead for preliminary sketches and 2H lead for finish. Don't apply heavy pressure when drawing.

The Joe Kubert Art Store Catalog

A problem which faces most aspiring cartoonists is obtaining the proper tools used for the art of cartooning. Professional cartoonists have recommended materials they have acquired and use to other professionals. Particular brushes, pens, inks, colors, paper, erasers, pencils and a vast array of stuff too numerous to mention.

Included with your Course Lesson Book, the video, basic equipment and homework paper is a special *Cartoonists' Art Materials Catalog.* This catalog has been assembled specifically for those whose central interest is in the area of cartoon art. Within its pages are all the materials needed to successfully accomplish your artistic endeavors.

The catalog is a compilation of a wide variety of these materials. Purchases are available to students of these Correspondence Courses at a reduced discount price by mail.

Additional information on placing orders and merchandise deliveries may be obtained by calling this toll free number: 1-800-343-4792

"Bravo!!... Thorough, practical, professional and dependable instruction. A first-rate home study course from Kubert, one of the best pro's in the field. I endorse it unreservedly " **WILL EISNER**

The Spirit, Contract With God, Comics and Sequential Art

"This course will be invaluable - and not just for beginners. Get your hands on it. Learn from a master. I will." **FRANK MILLER**

Daredevil, Dark Knight Returns, Sin City